

# KUNKEL'S MUSICAL REVIEW

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## MAUREL COMPARES HIS AUDIENCES

Thinks Theatres are too big, and tells about his disputes with Verdi.

M. Victor Maurel, the famous singer, now with the Abbey & Grau Company, in New York, must spend a great deal of his time with reporters apparently, but he can be forgiven that, for he generally says something worth listening to. The New York Herald had a lengthy interview with him, in which he chatted interestingly of many things, and among others his experiences with Verdi.

M. Maurel thinks the Metropolitan Opera House too large, and says he feels as though he were rehearsing in an open square. "Depend upon it," added the singer, after a few minutes of retrospective reflection, "it is not good to have theatres too large. The voice cannot be heard at its best, with all its qualities and characteristics, in a hall beyond a certain size. The amount of nervous energy, of magnetism, that it takes to reach and subjugate an audience of such large proportions is entirely incalculable. In 'Otello' for example, I felt a strain that I had never felt before, when it was given on Monday. Ordinarily I go through the second act without feeling any particular fatigue afterward. Well, on that occasion I was bathed in perspiration when the 'Crede' was finished, and at the end of Cassio's dream I was completely exhausted. The audience looked so far, far away. It seemed so big. There appeared to be such a vast number of personalities before me. I felt the difficulty of making my ideas of Iago's character clear to so many different minds, of impressing them upon so many varying temperaments, of concentrating so many points of view.

"And again, if so huge an auditorium is bad for the singer, what do you think of the actor? The human physiognomy is not so very big. What then is the value of facial expression at such a distance as separates the footlights from the opposite wall in so many of the largest theatres of to-day. A gesture can be seen a hundred yards or more away; an expression upon the face is blurred to the view at a quarter of the distance. The face must become apparently an almost immobile mask. Certainly a great deal of a most vital element in the actor's art must go for nothing. If it is not seen it cannot be appreciated."

M. Maurel then went on to describe the characteristics of audiences in various parts of the world, giving special heed to Russia, Roumania, America and other countries.

The part however most interesting to musicians is where he talks of Verdi and his disputes with him, a portion of the interview we give as published. "When Verdi sent for me," said Maurel, "to commence the studies for the production of 'Otello,' he was shocked at my idea of playing Iago with a clean shaven face. Not in the least, I said. You may

be quite certain that Iago made a careful toilet every day, with the most scrupulous attention. 'Not! Not! Not!' shouted Verdi, 'it will never do. You will look hideous!' 'Not flatter me, he?

"'Very well; you will have to take me as I am and in my own way, and I will make the most of the personage, my costume of the part, or get someone else."

"Grumbling, the maestro gave way, and I played the part as I had thought it out. I remember that Verdi was in a box, with some of his friends, and they told me that when I came out in the second act he gave a sob and beamed round the company with delight and relief."

"He hates, or pretends to, any idea of reflection about a work of art," went on M. Maurel, laughing heartily. "He got up and began tossing papers and books about in search for some documents that he finally found and brought forward."

"When 'Falstaff' was being prepared he gave me another illustration of his theory that the artist should not reason too much, and above all should not analyze too closely. Apropos of some remarks I had made in a letter to him, remarks about the historical character of Sir John, and about his music, the composer wrote: 'I admire study in general, and I admire in particular the thought you are giving to the personage of Falstaff. But be careful. In art the predominance of a reflective tendency is a sign of decadence. That is to say, when art becomes a science the result is something ungodly that is no longer one or the other. To do well is good; to do too much is bad. In France you have an aphorism, which warns against 'sinking upon 2 o'clock,' and that is what is to be feared. Do not, therefore, trouble to adjust your voice to the character, and be content with the one you have. With your great talent as an actor-singer, with the right accent, with the pronunciation you already possess, the personage of Falstaff will spring into being, once the role is learned, without your needing to trouble your head or to study to vary the vocal effects."

"When I answered Verdi I told him that the personage of Falstaff was well calculated to inspire in its interpreter ideas of a refined materialism, and that his company caused one to laugh, even at things that one could not laugh at. 'That is what I want,' said your letter has not saddened me. So, in order that we may 'not seek noon at 2 o'clock,' I must tell you that I do not share in the least your idea that a tendency to reflection is a sign of decadence. On the contrary, in art the decadence comes frequently from the fact that the needs and ideas to which the art ought to respond are not understood. And in order not to leave the circle that encloses this little discussion, to what do we owe 'Otello,' to what do we owe 'Falstaff'? Come, my dear and illustrious master I said to him, permit your interpreter to do a little reflection on his own behalf, and perhaps his successors will find their task lightened somewhat. Thanks to this reflective tendency, I gave you an

Iago with which you professed yourself satisfied; and I hope by the same means to satisfy you again in Falstaff, who is nevertheless a much more difficult character to deal with."

"In the case of Verdi there is an intuitive side to his genius that takes the place of profound analysis, or perhaps assists it. He therefore looks with certain suspicion upon the artist who would extract the philosophy of his part and throw it out in bold relief."

"I often wonder what will be the influence of 'Falstaff.' Its success is an assured fact in Europe. In France musicians recognize it as inconceivably novel in form and in inspiration. I cannot think that the present frantic admiration of Wagner in Paris can obtain permanently. Music may be, probably is, a universal language which has no political or national frontiers; it is a language that may be spoken in various places, with such or such individual accent that it may be incomprehensible anywhere else. Wagner's music forms a special dialect, essentially Teutonic. This dialect may be liked for a time in a Latin country on account of its novelty and by dictation. But it cannot become solidly established there any more than the Scandinavian literature, which is the fashion just now, can long remain so, for it is in direct opposition with the most prominent qualities of the Latin soul—clearness and rapidity."

"Now, I find these qualities reunited to the highest degree in Verdi's new work, joined to an exquisite charm, to a realism, a truth and a simplicity that are without a parallel."

At the autopsy of Rubinstein it was found that the frontal bone of his skull was remarkably thick—half a centimetre—a phenomenon usually observed only in idiots, and which is apt to retard the development of the brain. On the other hand, the brain itself was unusually large and well developed. Men of science consider this an unusual anomaly.

Music is well said to be the speech of angels; in fact, nothing among the utterances allowed to man is felt to be so divine. It brings us near to the infinite; we look for moments across the cloudy elements, into the eternal Sea of Light, when song leads and inspires us. Serious nations, all nations that can listen to the mandates of nature, have prized song and music as the highest; as a vehicle for worship, for prophecy, and for whatsoever in them was divine.—Carlyle.

The fifth festival of the German choirs is to be held at Stuttgart, and there is already a guarantee subscribed of nearly \$100,000, the list being headed by the King of Württemberg. The League of Choirs was founded in 1802, and has now numbers of 10,000 members. Of late years they have met friendly in different towns, but it has been found impossible to organize a proper performance with so large a vocal force, and all the vocalists, therefore, take part only in the open-air singing.

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## A "SECOND BEETHOVEN."

A great loss to the musical world was entailed through the death of the brilliant and cultivated composer Benjamin Godard, which took place recently at Cannes, says E. S. Kelley, in the *Examiner*. Standing as he did among the foremost of French musicians—there being only three whom we would think of classifying with him, Saint-Saëns, Massenet and Ambroise Thomas—he was therefore one of the leading composers of the world.

If melodic beauty, harmonic freshness, ingenious thematic treatment and piquant orchestration count for anything (and they should be considered everything), then Godard would have only two rivals outside of France—Grieg and Dvorak.

At a time when Germany is devoting itself to the production of symphonies without tunes and operas with meaningless leading motives, and when we have to look to other lands for ideal musical creations, Godard was one of the men whom we could least well afford to lose.

Those of us who appreciated his undeniable genius were pained to learn a few months since that he was one of the candidates for the Government position made vacant at Goumou's demise, and that Godard was defeated by some organizer of local reputation. This, however, only serves to prove that it requires something besides mere merit to win the first positions which are offered by political, social or even artistic organizations.

The competition for prizes is not very satisfactory to the sensitive man. If he wins the bright bit of gold that puts him above his fellows he will have a feeling of regret for those who failed, while, if he loses, the chances are that he will be annoyed by seeing it go to one who does not deserve it. Godard was one of the few composers of the present day who has not been disappointed in this way. Those of his works that we have had the pleasure of listening to, whether for orchestra, chamber music, combination, voice or piano, everything shows a graceful polish, and no matter how light in character the themes are rarely trivial.

The Richard Wagner Societies of Berlin and Potsdam recently organized a grand concert at Berlin to introduce M. Sigfried Wagner to the Amateurs of the Prussian Capital as orchestra leader. Mme. Cosima Wagner assisted at the fete, which was the first of the series of the Empress of Germany. The young Wagner was heartily applauded for the interpretation of several of his father's and his grandfather's Franz Liszt's compositions. The young orchestra director received the distinction of being invited to the private box of the Empress, and to her apartments to him her delight and satisfaction for his ability.

GRAND OPERA IN ST. LOUIS.

## Announcement Extraordinary!

A season of Grand Opera, in French and Italian, will be inaugurated at Exposition Music Hall on Monday evening, April 1.

Boxes, single performance, lower floor, seating six	30 00
Boxes, balcony floor, seating six	25 00
Boxes, lower floor, for season	200 00
Boxes, balcony floor, for season	150 00

MUSICAL INSTRUMENTS IN JAVA.

The Gamelung Kodak ngorek is used at royal agnates; trumpet and selompik are added to the ensemble. The gamelan is a collection of musical instruments made of bamboo, tied connected with the Gamelung orchestra. There exists a scher consisting of ten to twenty reels, all of which differ in tempo. The gamelan is played on a bamboo stick hang two bags in loops made of bamboo, which, when moved about, produce a breaking noise. These latter instruments belong to the family of rattles. The gamelan is also played on made of bamboo, violins out of cocanut. Buddhists have a sort of violin called Tararagang, which is made of metal strings. The Ketjangan, in form of guitar, is played on a board consisting of ten bamboo reels of various size, tied together with Rottang. The Angklung is the national instrument of Java. It is made of bamboo and has no written music. Their songs are called Pantjungs, are Volkslieder, which can be heard everywhere, and are sung by young and old. The gamelan is played in Java, and can be heard in large towns, where complete orchestras have been formed, which play at fites, dances, etc. There are men in Java who play in the evening time, and are called gamelan. The popular airs, which are much appreciated by the

LOUIS HAMMERSTEIN SURPRISED.

Louis Hammerstein, who has played piano so long,  
 ill soon turn to *forte*, for on the 23rd ult. he cele-  
 brated his 71st birthday, and his handsome  
 countenance, 23rd. Albeit a little wrinkled, it  
 evinced a surprise, and was sprung by the choir mem-  
 bers of the Lafayette Park Presbyterian Church.  
 The gentlemen attended to the programme and the  
 ladies to the refreshments, and it is safe to say, that  
 the guests were not disappointed. The guests  
 were one had a good old time. Mr. Hammerstein  
 as presented with a beautiful music cabinet, and  
 a very handsome and appropriate gift. He was  
 happy and characteristic manner. Few musicians  
 as popular as Mr. Hammerstein or have been  
 so long in the city. He is a native of  
 St. Louis. The following impromptu  
 programme was rendered on the occasion: 1. So-  
 nnet—*My Love's a Soldier*. 2. *My Love's a*  
*Marching—Goose Frying. Hatcherstein, Professor*  
*Hammerstein, 3. Duet—Gentle Be Thy Slumber,*  
*4. Solo—My Love's a Soldier. 5. A Solo*  
*Marlene Solo—Mr. Fitzgerald. 6. Reading—Mr.*  
*Premer. 7. Vocal Solo—Still will die Nacht,*  
*8. Solo—My Love's a Soldier. 9. Vocal Solo—*  
*Rees, Misses Barba, Verdler, Leonard and*  
*Chen. 10. Soprano Solo—Dance of Memory.*  
*11. Solo—My Love's a Soldier. 12. Vocal Solo—*  
*Misses Barba, Bottcher. 13. Solo—My Love's*  
*Love's a Soldier. 14. Solo—My Love's a Soldier.*  
 The guests were requested not to leave before completion of  
 the programme.



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### KUNKEL'S PIANO RECITAL.

The second of Mr. Kunkel's piano recitals was given on the 13th ult., at Delmar Avenue Baptist Church, Mr. Ottman, the popular tenor, assisting. Mr. Kunkel's recitals always draw out a full attendance, and are among the most enjoyable events of the season. The programme was admirably varied, and presented, among other numbers, two very creditable pieces by Richard Poppin, the well-known teacher and composer.

In reference to Mr. Kunkel's playing, it is sufficient to say that he was at his best, and gave all present the magnificent treat they expected. Mr. Kunkel easily maintains a foremost position among the great pianists of the world.

Mr. Hein sang his numbers with the greatest artistic fervor, and was enthusiastically received. It is a pleasure to hear a tenor like Mr. Hein, who imparts to his work such an artistic color and finish.

The following was the programme:

Beethoven, Sonata in E flat major (Sonata quasi una Fantasia, Op. 27, No. 1); (a) Andante, (b) Allegro molto e vivace, (c) Adagio con espressione, (d) Allegro vivace.

Beethoven, Aetidele.

Chopin, (a) Resignation Etude in C sharp minor, No. 7, Op. 25; (b) Second Impromptu, Op. 36; (c) Nocturne in E flat major, Op. 9, No. 2; (d) Fantasia Impromptu, Op. 36; (e) Scherzo from Sonata in B flat minor, Op. 35.

Rubinstein, (a) Du bist wie eine Blume ('Thou'rt Like Unto a Flower), Schubert, (b) Der Erlkoenig (The Erlking).

Poppin, (a) Dance of the Gnomes; (b) On the Bay—(c) Reverie. Alden, (d) Satellite, Polka Caprice. Rive-King, (e) Old Hundred (Paraphrase of Concert). Melnotte, (f) Il Trovatore (Verdi)—Grand Fantasia, introducing Soldiers' Chorus—Home to Our Mountains—Anvil Chorus.

The next concert will be given at the same place, Delmar Avenue Baptist Church, 43rd and Delmar Avenue, on Tuesday evening, March 5th.

### CARL FAELTEN'S RECITAL.

The pianoforte recital given by Carl Faelten, under the auspices of the Tuesday Musicals, at Memorial Hall, was one of the really enjoyable events of the season. Mr. Faelten's reputation as a consummate artist was fully sustained. He presented a magnificent programme, which included numbers by Bach, Mozart, Beethoven, Schumann, Raff, Mendelssohn, and Gounod-Liszt. Mr. Faelten has a host of admirers, who hope to hear him often.

### DEATH OF MRS. J. A. KIESELHORST.

The many friends of Mr. J. A. Kieselhorst, the well-known piano dealer, will be deeply grieved to learn of the sudden death of his beloved wife, which occurred on Saturday, the 2nd inst. Mrs. Kieselhorst had a wide circle of friends who will miss her pleasant face and true womanly qualities. The burial services were most impressive. Rev. Dr. Snyder read the favorite psalms of the deceased, those which she herself had marked during life, and a quartette from the Church of the Messiah sang some touching selections.

Though requested to omit flowers, friends sent many most beautiful tributes, among which was a magnificent tribute from the piano dealers of the city. The pall bearers were Messrs. Charles Kunkel, Emil Meyensberg, George A. Anderson, Benj. F. Seiler, James C. Bury, D. F. Hulbert, E. R. Kroeger and E. M. Reul. Mrs. Kieselhorst left three boys, one of whom is in business with his father. Mr. Kieselhorst has the sincere sympathy of a host of friends in this sad hour of bereavement.

### KROEGER'S PIANO RECITAL.

E. R. Kroeger's third monthly piano recital was given on the 13th ult. at the Church of the Messiah. The programme consisted entirely of works of the Romantic School, such as Schumann, Chopin, Seeling, Leschetzky, Jensen, Kroeger, Gottschalk and Liszt. The recital was an artistic success, and well attended. The next recital will be given Wednesday evening, March 13th, and will consist entirely of works by Robert Schumann.

### APOLLO CLUB CONCERT.

The Apollo Club gave its second concert at Germania Theatre to a full attendance. The soloists were Miss Theodore Pfaffin, soprano, and Mr. Hollman violinist, who were very enthusiastically received. The numbers by the Club, under the direction of Mr. Alfred G. Robyn, were magnificently rendered. Mr. Robyn is making the Apollo concerts occasions of genuine delight.

### CHORAL-SYMPHONY CONCERT.

One of the most pleasing of the Choral concerts was that given on the 28th ult. Heinrich Hoffmann's 'Canata' 'Edith' was given and received with the most evident delight by the large audience in attendance. The soloists were Miss Elsie Stewart, soprano; Miss Ruth Thayer, alto; George W. Ferguson, baritone; and Mr. Wm. M. Porteous, basso, all of whom rendered their parts in a very creditable manner. The chorus, under Mr. Ernst's direction, was all that could be desired.

The next Symphony concert will take place March 29th, and will present Miss Maud Powell, the popular violinist.

### STAVENHAGEN CONCERT.

One of the chief events of the season was the concert given at Entertainment Hall, on the 26th ult., by Mr. Bernhard Stavenhagen, the pianist, and Master Jean Gerardy, the violinist. Mr. Stavenhagen's playing was such as to sustain the reputation accorded him as one of the great pianists of the world. His technique was faultless and his coloring of the consummate master. Mr. Stavenhagen's interpretations proved him an artist in the highest sense of the term. Master Gerardy played in a manner that surprised his hearers, for his renditions were those of a mature artist.

The Koabe grand piano which Mr. Stavenhagen uses in his concerts came in for no small share of the success won. Every wish of the great artist was responded to in a way that proved the instrument perfect in every sense.

### CITY NOTES.

**Bernard Stavenhagen**, the famous pianist, spent a very enjoyable time at the beautiful residence of Mr. Charles Kunkel, whose guests he has been on the occasion of his recent visit here.

**Miss Maude G. Gorin**, teacher of piano, has removed from 1119 East Whittier Street, to 4122 Cook Avenue. Miss Gorin is a thorough and progressive teacher.

**Louis Hammerstein** gave the second of his very enjoyable organ recitals and musicals on the 18th ult., at the Lafayette Park Presbyterian Church. He was assisted by Mrs. W. A. Bonasack, alto; Misses Paula Muench and Clara Braun, pianists; J. C. McQuay, tenor; and C. Kaul, violinist. A most creditable programme, which included organ numbers by Mozart, Weyl, Thomas, Wagner, and Saint-Saens, delighted the large congregation present.

**Mrs. Georgia Lee-Cunningham**, the well-known soprano, who returned lately from a course of study with the world-renowned teacher, Madame Mathilde Marchesi, of Paris, announces that she will receive a limited number of pupils in voice culture. Mrs. Cunningham will give instruction in oratorio, operatic and ballad singing, and will give special attention to tone production and enunciation. This is a rare opportunity for ambitious students who desire the highest advantages. In Mrs. Lee-Cunningham they have not only a pupil of one of the world's great teachers, Marchesi, but one who before she became such had fully demonstrated her right to rank among our foremost sopranos. Mrs. Lee-Cunningham has a voice of splendid compass and of great purity and sweetness; she is indeed magnificently equipped for her work. Mrs. Lee-Cunningham's address is 4240 Westminster Place.

London has eighty music halls. Of these about twenty are large and flourishing institutions capable of accommodating anywhere from one thousand to three thousand patrons, and all, with scarcely an exception, mines of wealth to the proprietors. These fifty establishments among them combine, besides bringing wealth to the owners, to support some ten thousand employees and their families, the employees including the performers, stage auditors, hands, managers, clerks, scene painters, song writers and musicians. The halls also contribute indirectly to the support of musical composers, music publishers, musical instrument makers, machinists, gas and electric light manufacturers, brewers, distillers and caterers, and in point of fact there is scarcely a single industry which is not in some way benefited, and very materially benefited, by these places of amusement.

### GERMANIA THEATRE.

#### Review of the Season.

This may be an opportune time to review the season which is now drawing to a close at the Germania Theatre, 1st and Lucas Place, and to make a reference to what has been produced, since it gives us the assurance that the German Theatre will be equally well conducted next year. Director Alexander Wurster has again been entrusted with the management for next year, and the rumors that the Germania will be converted into an English theatre are without foundation.

Since the opening of the Germania last September, the following classical plays have been produced: "Essex," "The Helmsman," "Marie Stuart," "Merchant of Venice," "William Tell," "Hamlet," "Othello," "Uriel Accosta," and "Faust"; besides the following modern plays: "The Slave," "The Scap of Aepia," "Geyer Wally," "The Slave," "An Aristocratic Marriage," "Love of Our Days," "Quintissimo," "Benefactors of Humanity," "Farwell," "Brigit," "Montjoye," "Don Cesar," "Kean," and "The War Plan."

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*Erker & Bro.*, the popular opticians, are now in their new store, 608 Olive Street. Give them a call for anything in spectacles, eyeglasses, opera glasses, drawing instruments, microscopes, etc. Special attention given to oculists' prescriptions.

*Dr. Enno Sander's Sparkling Lithia Water* is especially adapted for the use of clubs, hotels and families. Sold by grocers and druggists.

*Paris theatres* took in \$5,000,000 in 1894. The *Grand Opera* heads the list with \$339,000; then follows the *Comédie Française*, \$40,000; the *Opera Comique*, \$300,000; the *Vaudeville*, \$298,000; the *Rennaissance*, \$301,000; and the variety performance at the *Folies Bergères*, \$223,000.

## "THE MUSIC OF THE SPHERES."

This phrase—a pure poetic fancy—is used to indicate a supposed harmony among the rolling orbs throughout the illimitable expanse of the heavens. No earthly ear 'er yet has caught the sound—so it is at least open to question whether there be any such music; the poets to the contrary notwithstanding; but there is no question as to the harmony—any, the very sunlight of earthly happiness in the home so fortunate as to possess a *Pasteur Germ Proof Water Filter*; for it brings joy and gladness to all the household, in the sparkling purity of the water it supplies, from which every impurity and the lurking germs of disease have all been removed. Water from the *Pasteur* is not only delightful to the eye and taste, but absolutely wholesome and healthful—as the God of Nature intended water to be.

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*a tempo.*

mf

p

r. h.

*a tempo.*

accel. e cresc.

f

rit.

accel.



*a tempo.*

*cresc.* *rit.* *acc.* *cresc.*

7 8 9 10 11 12 13 14 15 16 17 18 19 20

*rit.* *a tempo.* *rit.*

21 22 23 24 25 26 27 28 29 30 31 32 33 34

*a tempo.*

35 36 37 38 39 40 41 42 43 44 45 46 47 48

49 50 51 52 53 54 55 56 57 58 59 60 61 62

*rit.*

63 64 65 66 67 68 69 70 71 72 73 74 75 76

1542-5



*accel. e cresc.* *rit.* *a tempo.*  
 9 p. 7 p. 1 7 p. 9 p. 1 7 p. 9 p. 1 7 p. 7 1 7 p 7 p 1

*rit.* *a tempo.*  
 7 p 7 p 1 7 p. 9 p. 1 7 p 7 1 7 p 1 1 7 p 1

7 p 1 1 7 p 1 7 p 1 1 7 p 1 1 7 p 1

7 p 1 - - - - -

*l.h.*  
 1542-5 - - - - - p p ||

# CONFIDENCE.

(VERTRAUEN)

Song without words.

Felix Mendelssohn Op.19. No 4.

↓ down signifies Pedal.  
↑ up to release the Pedal.

Moderato ♩ = 92.

Introduction.

6

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# SHEPHERDESS PRINCESS.

VON DER SCHÖNEN SCHÄFERIN DIE ZUR PRINCESSIN WARD.

3

Moderato, pastorale. ♩. 96.

Constantine Sternberg.

Op. 67, N° 2.

The musical score is written for piano and consists of several systems. The first system includes a piano introduction with a melody in the right hand and a bass line in the left hand. The second system begins with a 'sempre legato' section, followed by a 'con gusto' section. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 'p'. The piece concludes with a final cadence.

1548 - 5

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This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings.

The first system begins with a treble staff containing a series of eighth and sixteenth notes, and a bass staff with a simple harmonic accompaniment. The second system continues the melody in the treble staff, with the bass staff providing a steady accompaniment. The third system features a more complex melody in the treble staff, with the bass staff following a similar pattern. The fourth system includes a dynamic marking of *f* (forte) and a series of chords in the bass staff. The fifth system shows a change in the melody, with the treble staff featuring a series of eighth notes and the bass staff providing a simple accompaniment. The sixth system concludes the page with a dynamic marking of *ritard. e dim.* (ritardando e diminuendo) and a final chord in the bass staff.

The page number 1548 - 5 is printed at the bottom center.

*Distant Horn.*  
*ff*

*poco stringendo.*

*riten. - - - u - - - fo.*

*Con Brio.*  
*Quasi caccia cavaliera.*  
*Left hand alone.*

*f*

*ad lib.* *dimin.*

First system of the musical score. It features a treble and bass staff. The treble staff has a melodic line with various ornaments and fingerings (e.g., 2 4, 3, 2, 3, 2 4, 1, 2 4, 3). The bass staff provides harmonic support with chords and single notes. The key signature has one flat (B-flat).

Second system of the musical score. It continues the melodic and harmonic development. The treble staff includes more complex ornaments and fingerings (e.g., 3 3, 4, 3, 2, 3, 4, 1, 2 3, 4, 1, 5). The bass staff has a steady accompaniment. The key signature changes to two flats (B-flat and E-flat).

Third system of the musical score. The treble staff features a series of sixteenth-note runs with fingerings (e.g., 2 3 1 3 1 3 1 3 1 3 1 3 1 3). The bass staff has a more active accompaniment. The key signature remains two flats. The system ends with the word *simili.*

Fourth system of the musical score. The treble staff has a continuous sixteenth-note pattern. The bass staff has a simple accompaniment. The instruction *sempre crescendo.* is written above the bass staff. The key signature remains two flats.

Fifth system of the musical score. The treble staff continues the sixteenth-note pattern. The bass staff has a more complex accompaniment. The key signature changes to three flats (B-flat, E-flat, and A-flat).

Sixth system of the musical score. It features a treble and bass staff. The treble staff has a melodic line with ornaments and fingerings (e.g., 1 4, 2, 3, 2 4, 1). The bass staff has a complex accompaniment with many chords. The key signature remains three flats. The system ends with the number 1548 - 5.



This page contains six systems of musical notation for a piano and voice piece. The notation is written in treble and bass clefs, with a key signature of one sharp (F#). The music is characterized by complex fingerings, often indicated by numbers 1-5 above or below notes, and various dynamics such as *mf* (mezzo-forte), *ff* (fortissimo), *cresc.* (crescendo), and *sempre cresc.* (always crescendo). The first system begins with a piano introduction in the bass clef, followed by a melody in the treble clef. The second system continues the piano introduction with a *mf* dynamic. The third system features a *ff* dynamic and a *cresc.* marking. The fourth system includes a vocal line with the lyrics "cen - do -" and a *f* dynamic. The fifth system is marked *sempre cresc.* and *ff*. The sixth system concludes with a *ff* dynamic and a final chord. The page is numbered 7 in the top right corner.

# LILY. (PURITY)

Notes marked with an arrow (→) must be struck from the wrist.

Bertini-Sidus.

Allegro. ♩ = 100.

PRELUDE.

Moderato. ♩ = 120.

RONDO.



## MIGNONETTE.

(TRUE WORTH.)

Bertini, Sidus.

Notes marked with an arrow (↗) must be struck from the wrist.

Allegro.  $\text{♩} = 120$ 

PRELUDE.

Allegretto.  $\text{♩} = 104$ 

RONDO.

*Fine.*

Repeat from 8 to *Fine.*

## ROSE,

( LOVE.)

Notes marked with an arrow (↗) must be struck from the wrist.

Bertini, Sidus.

Allegro. ♩ = 100.

PRELUDE.

Moderato. ♩ = 126.

RONDO.

Edition Kunkel.

1507. 24

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The musical score is written for piano and consists of six systems of staves. The key signature is G major (one sharp) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a complex melodic line in the right hand with many slurs and fingerings, and a steady eighth-note accompaniment in the left hand. The second system continues this pattern with more intricate fingerings. The third system introduces a 'cresc.' (crescendo) marking and features more complex rhythmic patterns. The fourth system shows a change in the left-hand accompaniment to a more active, eighth-note pattern. The fifth system continues the melodic development in the right hand. The sixth system concludes the piece with a final cadence in the right hand and a sustained accompaniment in the left hand.

## VIOLET.

(MODESTY.)

Bertini.Sidus.

Notes marked with an arrow(↗) must be struck from the wrist.

Allegretto.  $\text{♩}$  100. *simili.*

PRELUDE.

1567 - 24

Edition Kunkel.

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Moderato.  $\text{♩} = 80$ .

## MENUETTO.

The musical score is for a Minuet in F# major, Op. 9, No. 3 by Frédéric Chopin. It is in 3/4 time and marked Moderato. The tempo is indicated as  $\text{♩} = 80$ . The score is written for piano and violin. The piano part is in the left hand and the violin part is in the right hand. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, accidentals, and fingerings.

# OUR BOYS

UNSERE JUNGEN  
(MARCHÉ MILITAIRE.)

Secondo

OTTO ANSCHUTZ.

Tempo di Marcia  $\text{♩} = 132$

The musical score is written for piano and consists of five systems. Each system has a treble and bass staff. The key signature has one sharp (F#). The time signature is 2/4. The tempo is marked 'Tempo di Marcia' with a tempo of 132. The score includes various musical notations such as notes, rests, and dynamic markings like 'Ped', 'Cresc.', and 'f'. The piece ends with a double bar line and the number '1992-8'.

# OUR BOYS.

3

UNSERE JUGEN.  
(FANFARE MILITAIRE.)

Otto Anschütz

Tempo di Marcia  $\text{♩} = 132$ .

Primo.

Giacoso.

The musical score is written for piano in 2/4 time. It consists of five systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5. Pedal markings (Ped.) and crescendo markings (cres.) are used throughout the piece. The score is numbered 992-8 at the bottom.

This piano score consists of six systems of music, each with a grand staff (treble and bass clefs). The music is characterized by dense, arpeggiated textures in both hands, often with rapid sixteenth-note passages. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *f* (forte), *p* (piano), *sf* (sforzando), and *mf* (mezzo-forte). Pedal markings (Ped.) are placed below the bass staff in several measures, often accompanied by a star symbol. A first and second ending bracket is present in the second system. The score concludes with a final measure marked with a '1' above the staff.

1. 2.

99<sup>8</sup> 8

Primo.

5

## Secondo.

Musical score for a piano piece, marked "Secondo." The score is written for two staves (treble and bass clef) and includes dynamic markings (*f*, *mf*, *sf*, *p*) and pedal indications ("Ped."). The piece is in 3/4 time and features various musical notations including slurs, ties, and fingerings. The score is divided into six systems. The first system begins with a forte (*f*) dynamic and includes a mezzo-forte (*mf*) section. The second system features a fortissimo (*sf*) section. The third system includes a piano (*p*) section. The fourth system includes a fortissimo (*sf*) section. The fifth system includes a piano (*p*) section. The sixth system includes a fortissimo (*sf*) section. The score concludes with a final chord and a double bar line.

962 - B

Primo.

7

The musical score consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. Pedal markings are present throughout the piece.

**System 1:** Starts with a treble clef and a key signature of one flat. The first staff has a *f* dynamic. The second staff has a *mf* dynamic. Pedal markings are present below the second staff.

**System 2:** The first staff has a *cres.* marking. The second staff has a *f* dynamic. Pedal markings are present below the second staff.

**System 3:** The first staff has a *p* dynamic. The second staff has a *p* dynamic. Pedal markings are present below the second staff.

**System 4:** The first staff has a *p* dynamic. The second staff has a *p* dynamic. Pedal markings are present below the second staff.

**System 5:** The first staff has a *p* dynamic. The second staff has a *p* dynamic. Pedal markings are present below the second staff.

**System 6:** The first staff has a *p* dynamic. The second staff has a *p* dynamic. Pedal markings are present below the second staff.

992 - 8

## Secondo.

Musical notation for a piano piece, labeled "Secondo." and page number "8". The notation is in bass clef with a key signature of one sharp (F#). It consists of six systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The fourth system has a treble and bass staff. The fifth system has a treble and bass staff. The sixth system has a treble and bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *f*, *ff*, *cresc.*, and *accel.*. There are also performance instructions like *Ped.* and *cresc.*.



Primo.

9

First system of musical notation, measures 1-4. Treble and bass staves with complex fingering and dynamics.

Second system of musical notation, measures 5-8. Treble and bass staves with complex fingering and dynamics.

Third system of musical notation, measures 9-12. Treble and bass staves with complex fingering and dynamics.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex fingering and dynamics.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex fingering and dynamics.

Sixth system of musical notation, measures 21-24. Treble and bass staves with complex fingering and dynamics.

# THREE LITTLE BIRDS.

3

RICHARD S. POPPEN.

Moderato ♩ = 100.

*mf*  
Three lit-tle

*mf*  
birds Sat up-on a tree. The first said "Chir-up!" The

Quasi parlante. (almost spoken.)  
second said "Chee!" The third said nothing (The middle one was he) But

1583 - 5

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sat there a blinking Be-cause he was a thinking, But sat there a

blinking Be-cause he was a thinking "Pee-wit, pee-wit, pee-wee.

Reo Yes, that is it! Pee-wip, pee-wop, pee-wee! Pee-wip, pee-wop, pee-

wee!

Three lit-tle birds Sat up-on a bough The first said "Is it

*Quasi parlante.*  
dinner time!" The second said "No!" The third said nothing (The middle one was

he,) But sat there a blinking, Be-cause he was a thinking, But sat there a

*rit.* *a tempo.*  
blinking, Be-cause he was a thinking "Pee-wit, pee-wit, pee-wee.

*Rec* *a tempo.*

Yes, that is it! Pee-wip, pee-wop, pee-wee! Pee-wip, pee-wop, pee-wee!"

*Un poco più mosso.*

Two lit.tle birds

*f*

flew down to the ground, And soon, by work.ing ve-ry hard, A

*Quasi parlante.*  
or thus.

*fine* fat worm they found, The third flew down between them (The

*accelerando.*

mid.dle one was he) And ate it quick as winking, And ate it quick as

*accelerando.*

*rit.*

winking, And ate it quick as winking, Be.cause he had been thinking. Pee.

*rit.*

*a tempo.* *Itc.* *a tempo.*

wit, pee.wit, pee . wee.... Yes that is it! Pee . wip, Pee.wop, pee.

*f.* *Allegro.*

wee brrr. .... Pee.wip, pee.wop, pee.wip, pee.wop, pee.wip, pee.wop, pee.wee!

*f.*

## WORDS FOR A SONG.

Somewhere in this great, wide world  
There is a heart that answers me;  
Somewhere, that I feel I love;  
There waits a hand I cannot see!

Only is that heart and pure,  
With faith and love its beaming eye;  
How can I help love it, how can I  
Whose image will before me pass.

Dreaming thus they hand I press:  
Into their eyes I look with love;  
Deep within their gaze I see  
There dwell the gifts of heav'n above.

## MAJOR AND MINOR.

The new Conservatory of Moscow is nearly finished. Its construction will cost \$1,500,000. The vestibule will contain the statues of Rubinstein and Tchaikowsky.

What love is to man, music is to the arts and mankind. Music is love itself; it is the purest, most ethereal language of passion, showing in a thousand ways all possible changes of color and feeling; and though only true in a single instance, it can yet be understood by thousands, and more, who all feel differently.—C. M. Von Weber.

Mr. Hermann Levy with Mottl Richter and others are engaged to conduct at the series of Nouveaux concerts given at Brussels this spring, and Mr. Levy may very possibly now take the office of conductor to England, appearing, of course, at the Mottl concerts. Londoners consequently bid fair this season to have plenty of Wagnerian concert performances.

Theodore Thomas will celebrate, next July, the fiftieth anniversary of his arrival in this country and a half-a-century's service to music in America. Since that day on which he first set foot on American soil, his history has been one with the history of music in this country. Boy violinist, conductor of grand opera between the ages of 16 and 17, first violator of a string quartet, the leader, subsequently conductor, in orchestra concerts at almost as early a period, he has been either the head or prominently identified with the greatest musical undertakings in this country.

Rubinstein, the famous pianist, went to confession one day in the Kasan Cathedral, in St. Petersburg. After the confession he stepped to the "sacristy book" to inscribe his name. He found the name already there, and he asked the official, "Rubinstein, artist," came the answer. "You are in service to some theatre?" "No." "You give instruction to some institute?" "Yes." "And what is your name?" "You are employed somewhere?" "I told you once." "Well, how then, shall I inscribe you here?" "The two men looked at each other for a moment. Then a "wise thought" in his own estimation, came to the priest. "What is your father?" he asked, his eyes brightening. Merchant of the second class." "Then," cried the priest, with joy, "at last we know who you are! We shall write, therefore: 'Son of a merchant of the second class.'" This scene gave the violinist much to do for thought. It led him to establish his conservatory and the musical society, in order to teach the Russian people what the word musician might mean.

A recent writer in an Italian paper gives some interesting details concerning the musical instruments. According to him, the Ruggieri cello, upon which Signor Piatti, the celebrated Italian cellist, plays, is valued at \$15,000. Signor Piatti said to have inherited it from General Olivo, in England, eighteen years ago. Eugene Ysaie's Guarneri violin is said to be valued at \$1,500. Jean Gerardy's Guarneri is valued at \$4,000; and Lady Hall possesses a Stradivarius said to be worth \$10,000. It formerly belonged to Ernst. Señor Sarasate plays upon two violins, the larger instrument one of which is lent to him by the Royal Museum of Madrid; and Dr. Joachim's collection of fine instruments is valued at \$100,000. Talk about poor musicians!

Here is the history of "The Lost Chord," whose sale in Great Britain alone has exceeded 250,000 copies. Arthur Sullivan had watched by the bedside of a dying brother, who had been lying motionless for not far off and his brother was sleeping, he chanced to come across some verses of Adelaide Proctor's, which five years before he had tried to set to music. In the morning he awoke and watched he read them over again and almost instantly their musical expression was conceived. A stray note of music paper was lying about him, and he wrote. The music grew, and he worked on, delighted to be helped while away the hours of watching. As he progressed he felt sure the music was coming, and had sought for it and was glad to find on the occasion of his first attempt to set the words. In a short time it was completed and not long after in the publisher's hands.

## THE GERMAN OPERA ARTISTS.

We select from *Freund's Musical Weekly* a sketch of the leading members of the Dammrosch Opera Company, now performing at the Metropolitan Opera House, New York, and which will appear in our issue of April 1st.

Mme. Rosa Hasselbeck Sucher, the prima donna of the company, divides with Theresia Matten, of Dresden, the distinction of being the leading Wagnerian soprano of Germany.

Frau Sucher's father was a musician in a small Saxony town, and the prima donna first attracted notice when singing in the choir of the cathedral at Friburg. The director of the Court Theatre at Munich heard her, and it was under his direction she completed her musical studies, and made her first appearance in opera at Thessis, and after remaining there for two seasons she joined the company at the Opera House in Leipzig. Here she and Herr Sucher were married, and after a tour through the various German cities the two settled in Hamburg, and went from there to Berlin. Frau Sucher was a member of the company of the King's Augustus Harris took to London last summer, and she sings for a short season every winter at the Imperial Opera House in St. Petersburg.

Miss Marie Bremä, the principal contralto, is an English woman of German descent. Her musical career began only five years ago, her first concert appearance being made at St. James' Hall after a few months of study.

Miss Bremä made her first appearance in Oxford in 1892, and was subsequently engaged by the Miss Bremä, after some minor opera engagements, sang first at Covent Garden in 1892, and has since that appeared repeatedly in concert and in the Metropolitan. Conductors of Leipzig brought her to Bremen to the attention of Frau Wagner, who engaged her for the recent Bayreuth festival, for which she drilled her voice in the "Lohengrin" in London.

Mme. Johanna Gadschil has been a few years on the stage, but her short career was sufficiently notable to merit the offer to her of a Bayreuth engagement. Her line of work is in the lighter Wagnerian roles. Elizabeth, in "Tannhäuser," is considered to be her best impersonation. She will make her London debut in "Lohengrin" in London.

Miss Elsa Kutschera is already familiar to American audiences through appearances during the present season in concert. Miss Kutschera first appeared in the "Lohengrin" at the theatre, singing later at the opera of the Duke of Saxe-Coburg-Gotha, and also in various German cities. During the last season of Grand Opera, in London, last summer, Fiauline Kutschera was a member of Sir Augustus Harris's company.

Her first appearance in the company of Mr. Dammrosch's company are: Marcella Lindh, Nina Schilling, Marie Maurer and Adele Makert. Miss Lindh is known in New York, where her musical education was commenced. Miss Schilling, another singer trained in New York, has appeared already in public there. Miss Maurer, a pupil of Herman, of Mr. Dammrosch's direction. She will sing in this coming season Magdalene in "Die Meistersinger." Adele Makert, who was in the opera of the trilogy, Miss Makert made her debut at Frankfurt in "Fidelio," and has appeared since that time in Russia, England and Denmark.

Max Alvary, the tenor, made familiar through previous appearances here in German opera, made his first appearance in London last summer, and it was in London that he was engaged by the company of the Opera House that his reputation began to grow, principally through his performance of Siegfried, which he sang in his second season. His reputation grew greater every season, and the excitement which attended his farewell performance has not been forgotten. On his return to Germany he became a member of the company of the Hamburg Theatre, and has sung at Bayreuth as well as in London and in most of the large German cities.

Nicolaus Rothmühl, another tenor of the organization, is a Pole of German descent. He was born in Warsaw and trained for the opera stage in Vienna. He was destined for mercantile life, but before he became a singer he had abandoned this for a theatrical career. From the Conservatory he graduated in 1882, but it was not until 1885 that he came a member of the company at the Royal Opera House in Berlin. He began in lyric roles, but now divides with the leading Wagnerian tenors. He has sung also such roles as Raoul and Rhadamès. His Walter in "Die Meistersinger" is regarded as his best part.

Adolf von Darsa, baritone, is now a member of the opera company at Weimar. He is a young man, and was, like Herr Oberhauser, educated for the opera at the Conservatory of the Vienna University. He is a popular concert and oratorio singer in Weimar.

Rudolph Oberhauser, baritone, started life as an

architect in Vienna, and afterward became a student at the Vienna Conservatory. He made his first appearance in Berlin, singing with especial success the Herald in "Die Meistersinger," and Beckmesser in "Die Meistersinger." He is not at present a member of the Berlin Opera, but has played recently in the various German opera houses. James F. Thomson is a Canadian pianist favorably known through his appearance in concert.

The principal basses, Emil Fischer and Conrad Behrens, are too well known to require more than the mention of their names.

## LELAND T. POWERS

A great treat in store for St. Louisans will be the appearance here, at Entertainments Hall, on Saturday evening, the 23rd inst., of Mr. Leland T. Powers, the eminent impersonator.

The credit of Mr. Powers' appearance in St. Louis is due to Mrs. Mary Hogan Ludlum, the popular elocutionist and teacher, who has done much towards the advancement of elocution. Mr. Powers will appear in David Garrick, one of the most charming of comedies, brimful of dash, laughable situations and diversity of character. Mr. Powers impersonates all the parts, and his impersonation of Garrick is so to have won him national recognition. The Eastern press has been unstinting in its praises of Mr. Powers, and it is not too much to say that who hear him will carry away a remembrance that will last a lifetime. Students of elocution should not miss this rare opportunity of hearing a master.

## MAKE STUDY INTERESTING.

Teachers should constantly endeavor to keep their pupils interested, says an exchange, and indeed to make the study of music increasingly interesting. There are so many ways of accomplishing this, that it is difficult to give any code of rules which will be equally efficacious for all.

Scholarship and temperament; some are always interested in one phase of music study to the neglect of an equally important phase, while others must be kept from becoming bored by the influence by accessory influences. This is peculiar to young persons between thirteen and seventeen years of age.

One of the great discouragements to a young person is to be obliged to grope in the dark through misapprehension of the subject. This, of course, can be easily remedied by the teacher taking more than ordinary pains in explaining and demonstrating to that pupil, by example and otherwise, what produces the effect which he is endeavoring to bring about in his reasoning, for the young are thinkers of more or less capacity; and while they do not, as a rule, reason from cause to effect, they are disposed to try and calculate the cause by analyzing the effect. Their conclusions are liable to be erroneous, unless they are the recipients of careful tuition.

Then again, there are so many ways of making music appear attractive. Sentiment is a strong force; the sense of future enjoyment as the reward if what they are doing is to be of any great importance to young minds. But I think the fact that the tide of sentiment has turned misleadward, and that no young person's education is considered complete without certain theoretical and practical knowledge of music, would be a strong idea to impress on the mind of young pupils.

At the same time, a music-teacher who expects to succeed on a large and popular scale, must start out with the idea that she has chosen her profession primarily to give pleasure to her pupils. Her scholars and as a result receive a living compensation.

Parents are getting less to pay out hard-earned cash for the mere sentiment connected with the study of music. They want to see the finished product, the ripened fruit, the rich prelusion of mastery. They will give their money for what is, as is plainly evidenced by the large price per hour that some master teachers receive.

A good story is told of Mascagni, the composer. During the time he was in London, he was in his room at a hotel, he heard an organ grinder play the intermezzo from "Cavalleria Rusticana." The music played in the street, and he was so great interested, and descending into the street, the composer addressed the organist, saying: "You play this entirely too fast. It ought to be slower. It ought to be played." And who are you?" asked the wandering minstrel. "I happen to be the composer of that piece," replied Mascagni, and then played the piece for him. After the organ grinder in the correct tempo. Imagine Mascagni's surprise when, on the following day, he saw the music on a sign in front of his door. He said: "I will place upon the organ, on which was inscribed in large letters: "Pupil of Mascagni."

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## BEETHOVEN.

From the writings of John K. Paine we quote a few sentences:

Beethoven, the greatest of all instrumental composers, began his career as a pianoforte virtuoso, and his earlier compositions are chiefly for that instrument.

Beethoven's music, more than any other before his time, is characterized by vivid contrasts in the themes, passages, rhythmic effect, bold dissonances, and modulations, dynamic expression, varied and massive instrumentation.

In the cyclical forms of instrumental music, Beethoven is pre-eminent from all points of view—formally, technically, aesthetically, and spiritually. Moreover, there is a Shakespearean quality in his wonderful tone poems. Like the great poet, he touches every chord of the heart, and appeals to the imagination more potently than other poets. Beethoven's creations, like Shakespeare's, are distinguished by great diversity of character; each is a type by itself. His great symphonies stand in as strong contrast with each other as do the plays of Shakespeare with each other. Beethoven is the least of a mannerist of all composers. Each composition leaves a separate image and impression on the mind.

In the pantheon of art Beethoven holds a foremost place beside the great poets and artists of all time—with E-chylus and Dante, Michael Angelo and Shakespeare. Like these inspired men, he has widened and ennobled the mind and the soul of humanity.

E. A. Schubert, the well-known teacher and composer of St. Charles, Mo., gave a concert at the Opera House there on the 6th ult. Mr. Schubert was assisted by his pupils and the Orpheus Orchestra and gave a programme that reflected high credit upon his abilities as a teacher. Among the most taking numbers were: Norwegian Dance, piano duet by Greg; Waltz Spring, piano solo by River King; Tarantella, Op. 21, and Hungarian Dance, O'Sarda's, both by Mr. Schubert. Mr. Schubert is doing much for the advancement of music in St. Charles.

During the reign of Louis XI. of France there was attached to his court one Abbot de Baigue, a man of considerable wit. The Abbot was somewhat unusually inclined, and delighted the court with inventions of odd musical instruments, says *Harper's Young People*. One day the King, after having enjoyed a hearty laugh over one of these curious contrivances, and desiring to baffle this musical genius, commanded him to produce harmonious sounds from the cries of hogs. This seemed an impossibility to the King, and he prepared himself to enjoy the discomfiture of the Abbot. Much to his surprise, however, the Abbot readily agreed to produce them. All he required was a sum of money, upon the receipt of which he declared he would invent the most surprising thing that was ever heard. He scoured the country and secured a large quantity of hogs, trying their voices as to pitch and quality, and finally having fully satisfied himself, he arranged the animals in a sort of pavilion richly decorated. The day of the trial arrived, and the King and his court entered the pavilion prepared for something, but greatly in doubt as to the success of the Abbot with the hogs. However, there were the hogs, sure enough, and much to the surprise and delight of the King they commenced to cry harmoniously and in good time, rendering an air that was fairly recognized. The Abbot had arranged a series of stops that were connected with the hogs, and upon pulling one of them out caused a spike to prick the hog it connected with, making him squeal his note. The rest was easy, for pulling out the different stops, he produced the tune. The King and all his attendants were delighted with it.

The Paris "Figaro" tells a queer story, the rejection of Labiche's first play by the directors of the Pantheon Theatre. The reading came at the opera house, which passed on all plays, was composed exclusively of haters doing business on the left side of the Seine, the director himself being one of them, and there was great rivalry between these artists in headgear and those of the right bank of the river. Labiche wore a fine hat, which the committee recognized as coming from the right bank, and this so enraged them that they voted unanimously to reject his play.

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